CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

MODERN ITALIAN ART

THE ARTS COUNCIL OF GREAT BRITAIN 1950

MODERN ITALIAN ART

An Exhibition of Paintings and Sculpture
held under the auspices of the

AMICI DI BRERA and the ITALIAN INSTITUTE

THE ARTS COUNCIL OF GREAT BRITAIN 1950

Carlo CARRÀ The Engineer's Mistress 1921

FOREWORD

THE FIRST EXHIBITION of futurist art to be shown in London was held in March, 1912. Marinetti, the new movement's high priest, and Boccioni, one of its founders and principal exponents, came in person and have recorded the hostile reception which it received from the British public who had in the previous year expressed their views in no uncertain terms about the first exhibition of post-impressionism organised by Roger Fry and his friends at the Grafton Galleries. In the intervening time, nearly forty years, the post-impressionists have become part of the established tradition of European painting, and there have been many chances to see their work; but there have not been any similar opportunities in this country for seeing in a comprehensive exhibition the work of the leading Italian painters and sculptors of futurism and the succeeding metaphysical school. And here it must be emphasised that the Italian organisers in no sense claim that the present exhibition brings the story of modern Italian art up to date. Indeed, the younger abstractionists and the Fronte Nuovo Delle Arti are not included for reasons of space, and because there was a deliberate intention to concentrate on the earlier historical period. The exhibition does, however, allow us to see in its true perspective the great Italian contribution to European painting in the second and third decades of the present century. The early futurism is necessarily sparsely represented as so many of the early pictures of Carrà and Russolo have perished. The metaphysical school, on the other hand, is richly shown, especially in the work of its leader de Chirico, and of Carrà, who, although one of the original futurist artists, gradually seceded from the futurist insurrection which faded out in 1915. The two other great figures of this period are Modigliani and Morandi. The former was an international figure and therefore better known in this country. Morandi, the third important figure of the metaphysical school, is also represented by his later work and by his outstanding graphic art. After the decline of the metaphysical school in 1921, a group of deliberate reactionaries known as the *Novecento* came to the fore and are here represented by Funi and the expressionist Sironi. Also now becoming more widely known in this country is Campigli whose charming paintings derive so much from Etruscan art, and perhaps owe something also to Seurat.

The exhibition has been selected by the Milanese Society *Amici di Brera*, and to them and all the owners, both public and private, we offer our sincere thanks. His Excellency the Italian Ambassador, Duke Gallarati Scotti, has throughout shown a deep personal

interest in the arrangements for presenting the exhibition in London, towards which Signor Montanari, the acting director of the Italian Institute, and Dr. R. Calzini have given invaluable help. It is a peculiarly happy chance which makes this exhibition follow so closely on the recent inauguration of the Italian Institute in London by the Italian Foreign Minister, Count Sforza. We also thank Professor Paolo D'Ancona for the interesting introduction to this catalogue.

The Trustees and Director of the Tate Gallery have, as always, shown their generosity in making their galleries available and thus providing a worthy setting for this exhibition.

PHILIP JAMES

INTRODUCTION

THIS EXHIBITION, organised by the Milanese Society of the *Amici di Brera*, under the patronage of the Arts Council and the Italian Institute, and very kindly housed by the Tate Gallery, is not merely a significant symbol of strengthened cultural collaboration between Italy and Britain, but it has a central aim, the documentation of the artistic revival which took place in Italy in the first decades of this century and which is notably different from contemporary manifestations in other countries.

Had the Exhibition been completely representative, it would, of course, have had to be on a much larger scale, but it has been planned on a mainly historical basis and is a synthesis of the outstanding phases of modern art, chosen from the works of the "classics" of the 20th century in Italy, and mainly from the 1910-1930 period. Here we shall clearly see the successive manifestations of that great urge for something new which was then fermenting. Italy has not been standing still and we should be wrong to claim that this panorama represents the whole field of Italian art. The tradition of those artists whose work we are exhibiting today, which has all the value and intrinsic importance of pioneer movements, is now being carried on and renewed afresh by young artists and schools of painting. It is for this very reason that the organisers of the Exhibition are very anxious later to put on show in London the work of the younger generation.

In order to assess the development of our art in the first decade of the 20th century, we must go back to the special conditions prevailing in Italy at the end of the last century, not only in the artistic, but also in the literary and historical fields. It is almost as if Italian art, weary of giving throughout the ages new forms of universal beauty, had withdrawn into herself and allowed her creative faculties to slumber. Only after 1850, parallel with the awakening of a national consciousness, did an artistic movement begin to take shape in certain Italian centres, specially in Tuscany. An ardour, a longing, came into being for new and more sincere modes of expression which, though not overstepping the boundaries of circumscribed provincial areas, often found perfect expression in the works of the most talented masters. But this movement was of short duration, for it was vigorously combatted and overwhelmed by other dubious and impure currents which produced a flat anecdotal realism, now reviving outworn romantic and pseudo-classical expression, now reflecting a stylised exotic symbolism of manner, thus rejecting the genuine Italian tradition of painting.

This period of eclecticism explains the birth of Futurism. When its programme was formulated and proclaimed in Italy by Marinetti and his followers, aesthetic

sensibility revived; and, above all, the narrow restrictions of provincialism, which for transient historical reasons had isolated Italian culture, were broken down. Futurism, shorn of its paradoxical assertions, tended to modernise bourgeois culture, which was still bound up with the lingering traditions of the Academy, to infuse a sense of modernity into art and to raise Italian culture to a European level. We must recognise that, beyond all its negations and polemics, it accomplished its mission of renewal. The aesthetic theory of Futurism may be summed up in the following tenets: the synthesis of form and colour; a dynamic expression of form; painting as a state of mind; the interpenetration and simultaneousness of form and space; the need for the spectator to project himself into the centre of the picture, making it the synthesis between what is remembered and what is seen. To these dogmas were linked others relative to architecture, sculpture, scenic and decorative art.

In the circumscribed art of painting, the Futurist movement in France set itself up in direct opposition to Cubism, which had enunciated its own particular belief in form.

In this short preface it is not possible to indulge in analysis, and we cannot therefore deal here with the reasons why, of these two parallel movements, only Cubism survived, while the other, Futurism, was doomed to a rapid decline, leaving behind it, however, a testimony of its active life which should not be undervalued. Quite a number of these works of art are shown in the present Exhibition and form, moreover, one of its most interesting aspects, for they were executed by some of the best of Italy's artists of that period, who, though of different origins, had temporarily banded themselves together under the Futurist flag: Umberto Boccioni, Carlo Carrà, Giacomo Balla, Luigi Russolo, Gino Severini, Ardengo Soffici, Mario Sironi, Achille Funi and Ottone Rosai.

Boccioni, the theorist of the movement, at once painter and sculptor, towers above them all, while in the realm of Futurist architecture the figure of Antonio Sant'Elia is prominent; two young men who were cut off in the prime of brilliant and fruitful careers by the first World War. How the art of Boccioni would have developed, after a somewhat long association with the Futurists, it is impossible to say, but his work, as shown in this Exhibition, is sufficient to enable us to form an estimate of his greatness as an artist with rare qualities of form and colour, who, with the passing of time, would have attained the goal towards which he strove with such indomitable faith—a new "Classicism."

If we turn from the works of the Futurists and look at examples of the Metaphysical painting which succeeded them, the picture takes on a different and more restful aspect. No more projections and interpenetration of dynamic (we might almost say explosive) masses wheeling in space amid flashes of light, which seem to be in search of some structure to sustain them, but rather an attempted return to those primitive and universal principles on which great art in all periods rests, and which Paolo Uccello and Piero della Francesca at the time of our own Renaissance expressed in their own personal and stupendous idiom.

A later section of the Exhibition is undeniably dominated by the personalities of Giorgio de Chirico and Carlo Carrà, together with Giorgio Morandi. Taking their point of departure from Vico, for whom "*il vero poetico e' un vero metafisico*" (poetic

truth is metaphysical truth) they have built up their own magic world, where the non-material has found its right expression based on a poetic transfiguration of simple things. De Chirico preceded Carrà on these ideological lines, and his first achievements date from 1910; Carrà enriched them, beginning in 1915, that is to say after his break away from Futurism. He made a special personal contribution that must be related to his painterly qualities and to his profound study of the values of our tradition, which perforce led him to an ideal interpretation of space and reality.

In the metaphysical field, we find also Giorgio Morandi, one of the most coherent artists our century has produced, and not only in Italy, whose integrity in art coincides with complete integrity of life. It is generally assumed that Morandi's adherence to the metaphysical idiom ended about 1920, but this is an error. If we sum up the fundamental dogma of metaphysical painting as a poetical conception derived from a just geometrical observation of simple things, we find no break of continuity in his work, even if, because he has developed other interests, one might think at first glance there had been a change of style. This seems to be confirmed by his recent landscapes, still-life and flower paintings, which are still in the metaphysical idiom, in so far as they reflect his wonder when confronted with the ever new miracle of reality. We should like to reaffirm our belief that Morandi is a master, who will remain untouched by the fluctuations of taste, for his art has nothing of the immediate and day-to-day, but is timeless. It is born of renunciation, as ascetic as the man himself, but at the same time it is so sensitive and delicate that we stand in awe before his work.

Following on Futurist and Metaphysical painting, there is a third phase of experience, seen by some in the development of Italian art of the early 20th century, which has been given the name of "Magic Realism." Carrà himself originated such a definition, when he wrote, round about 1921, that after indulging in "so many subjective interpretations, so much solitary thinking" he felt drawn to making a warmer contact with nature and reality and his "*Pino sul Mare*," in which he sought to re-create a mythical representation of nature, was to be one of the most typical expressions of the new trend in art. If this spiritual element in the work of Carrà is undeniable and characterises it throughout the whole of the third decade of the 20th century, it still remains a personal phenomenon, and cannot be taken as indicative of a movement in any way comparable in value to the two preceding ones. We are always in the realm of Metaphysical painting, even if extreme intellectualism has been renounced in favour of a more intimate and human interpretation of reality.

To complete our panorama of Italian paintings in this Exhibition, a considerable number of artists are represented who, though they do not actually fit into the framework of the preceding movements, yet bear the hall marks of indisputable personality and may be said to represent complementary aspects of Italian art.

Some of these—Amedeo Modigliani, Filippo De Pisis, Massimo Campigli—are already well known to the public, who have had an opportunity to appreciate in De Pisis his vibrant quality as a pure painter, and in Campigli a refined schematized decoration. Modigliani's art developed in the international climate of Paris: for, if he has looked more particularly to Italian tradition for the creation of form, which he originally transfigured, it was Paris which offered him the atmosphere necessary for

the maturing of his work. Scipioni, an artist whose aims were high, though his execution was not always adequate, dominated the Roman school at the beginning of the century, just as Felice Casorati, with his austere plastic intellectualism, dominates the Turin School. To round off this survey we have Arturo Tosi. In his robust old age he has continued to give to the world paintings rich with flavour, in which the 19th century Lombard tradition is leavened with French post-impressionism.

A survey of the artistic culture of the 20th century limited to painting alone would be incomplete, and we have therefore included a few original works of sculpture, without any regard for chronological order, ranging from the plastic dynamism of Umberto Boccioni to the formalism of Arturo Martini and Giacomo Manzù; three artists who, because of their individuality, may be classed among the leading sculptors of the 20th century in Italy.

Before ending this very short survey, which is only an attempt to introduce the visitor to the works of art exhibited here, we should like to say a special word of thanks to the Tate Gallery for their hospitality and also the owners of the private collections, who have generously and spontaneously put their best at the disposal of the *Amici di Brera*.

Our guiding principle has been to give an opportunity to the British public to become acquainted with these movements in Italian art as a comprehensive whole and to renew the close links which have never been broken in the artistic traditions of our two countries.

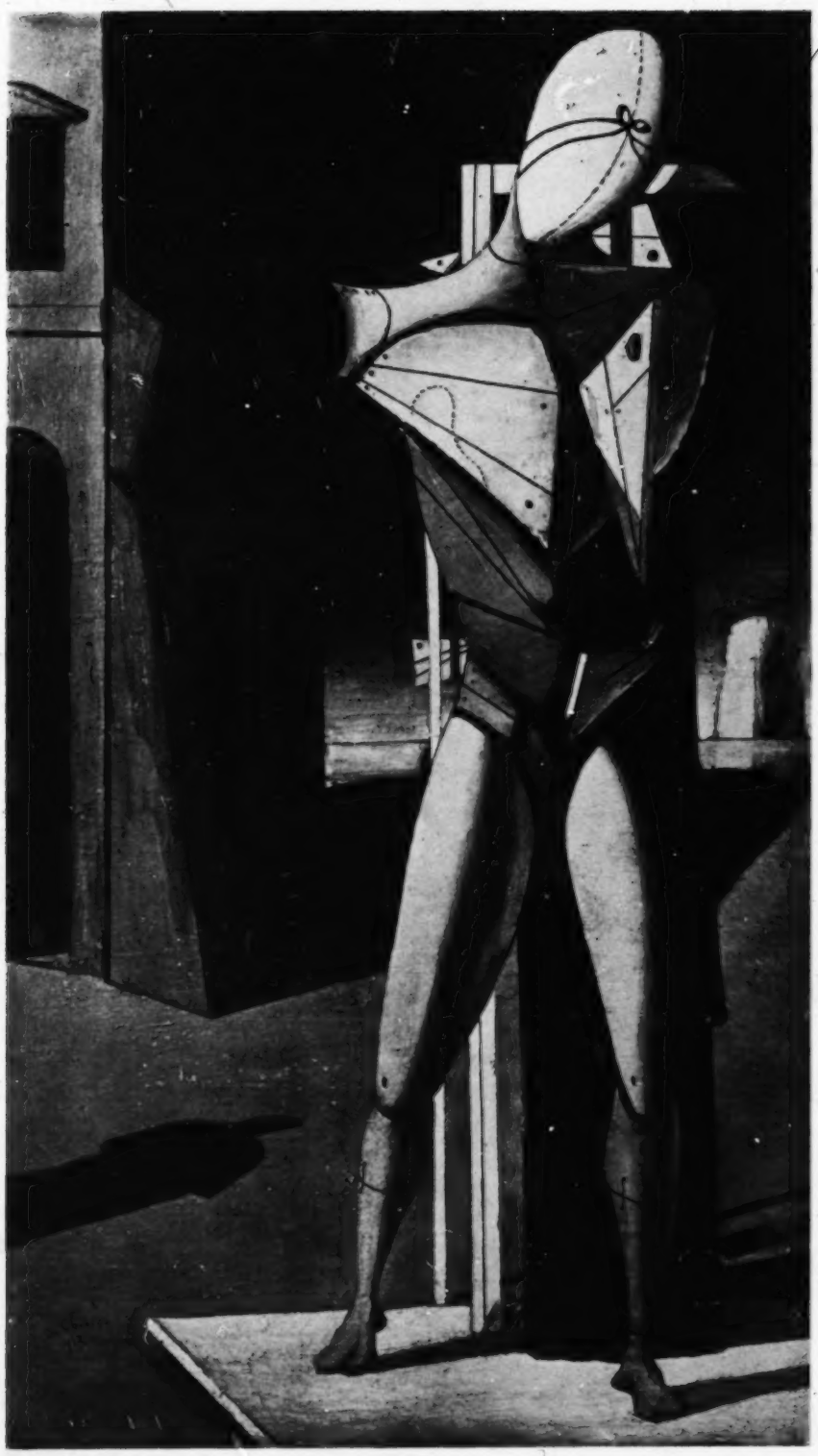
An excellent portrait by Antonio Mancini, which is given a place of honour in the Tate Gallery, is a visible sign that these bonds also existed in the last century. Painters of repute, like Mancini, a great friend of Sargent, De Nittis, celebrated for his paintings of Victorian London, Signorini, an exponent of the Tuscan school of "Macchiaioli," and Renzoni, a neo-romantic portrait painter, were welcomed and achieved success in Britain. It seems to me to be a happy augury to recall these names at the opening of an exhibition which reaffirms the cultural ties between Britain and Italy and is one more token of our friendship in the realm of the spirit.

PAOLO D'ANCONA.

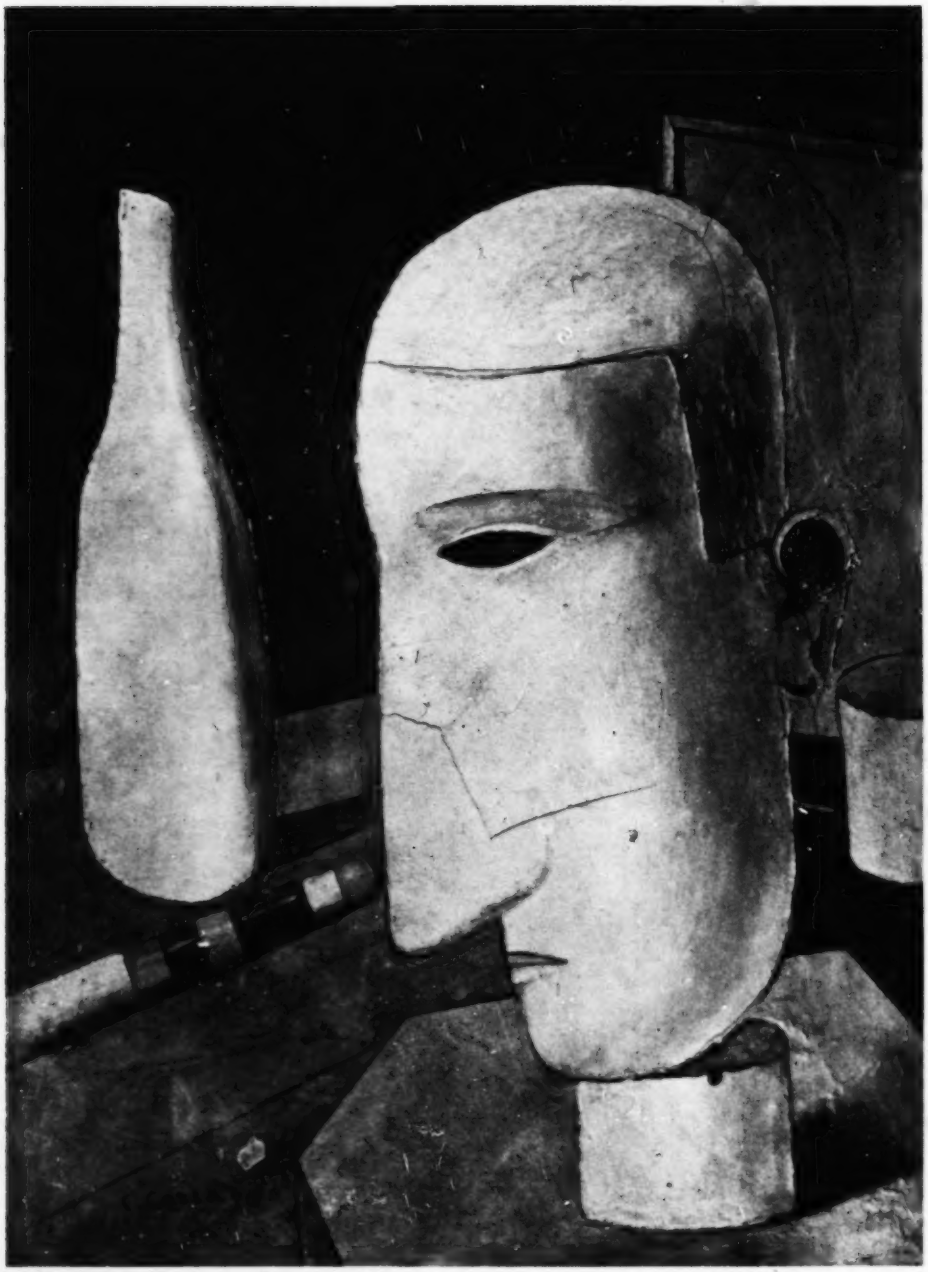
1 *Umberto BOCCIONI* Single form of continuity in space 1913

2 *Gino SEVERINI* Portrait of Signora S. 1912

3 *Ardengo SOFFICI* Slow Goods 1913



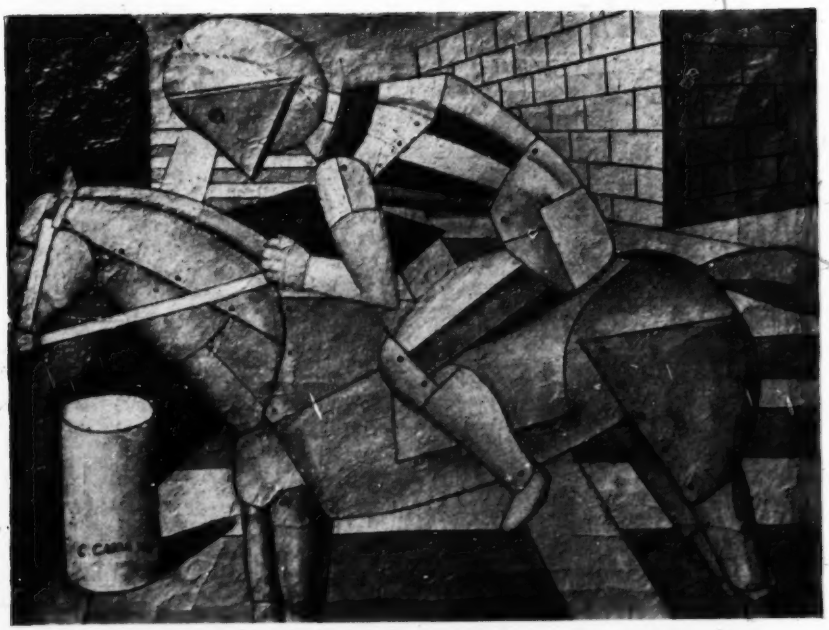
4 *Giorgio DE CHIRICO* The troubadour 1917



5 *Carlo CARRA* The drunken gentleman 1916

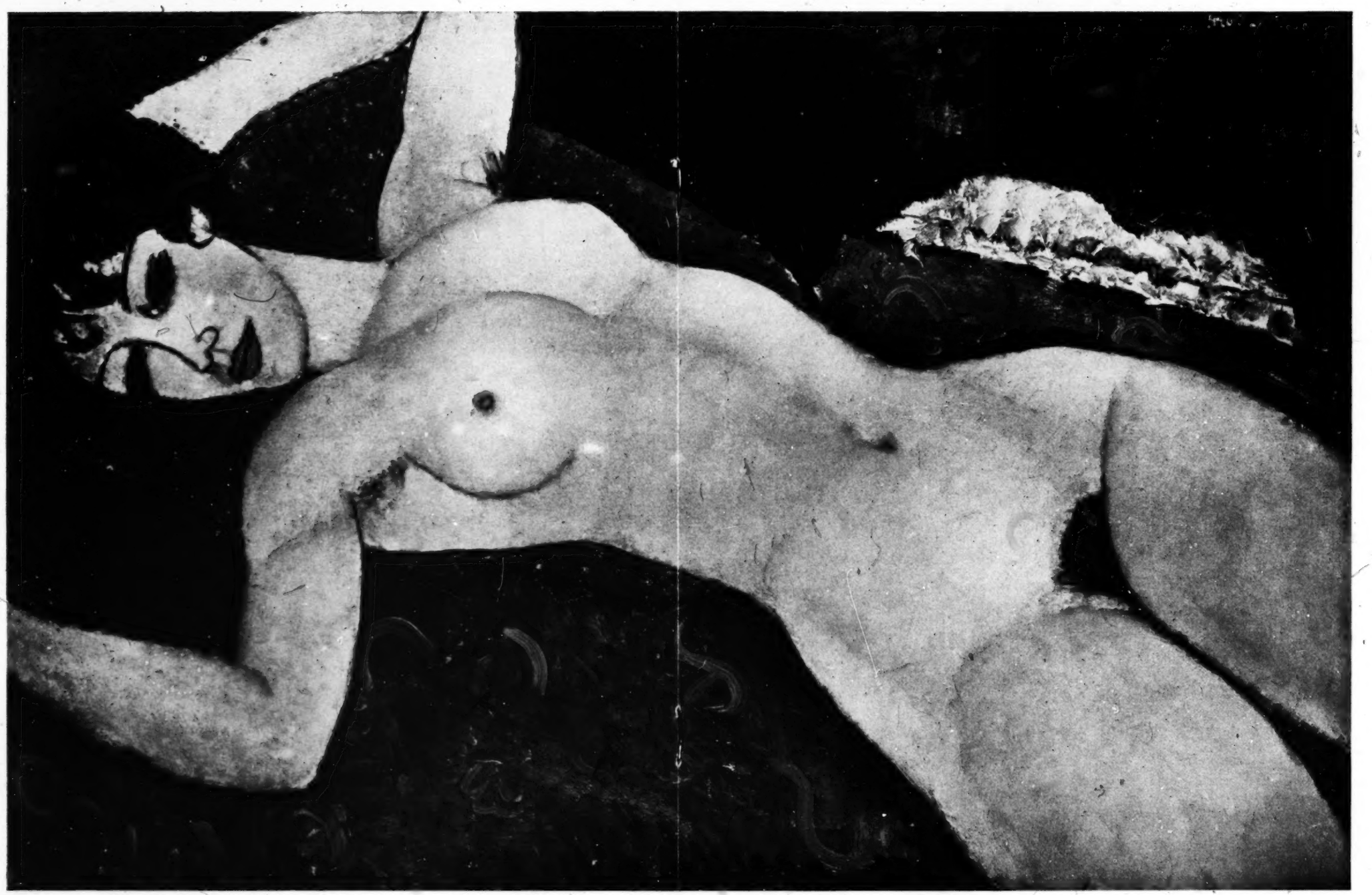
6a *Giorgio DE CHIRICO* Piazza d'Italia 1915 41

6b *Giorgio DE CHIRICO* Morning meditation 1912 38

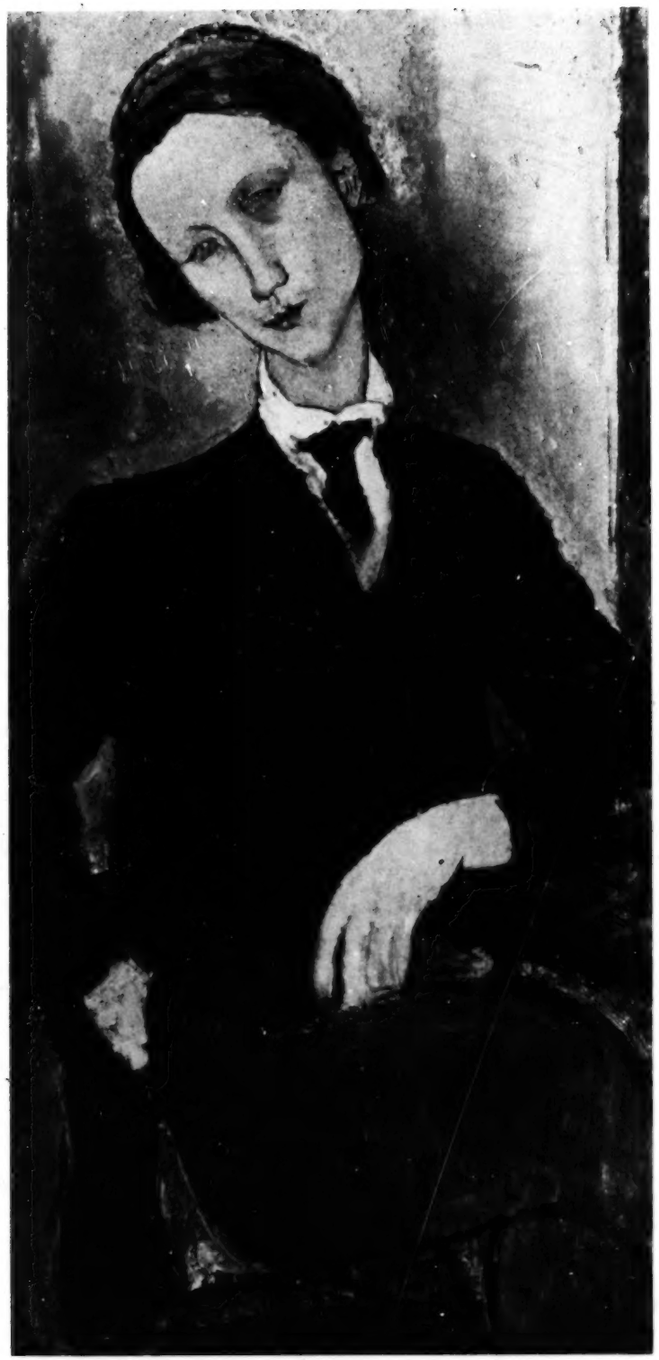


7a *Carlo CARRA* The knight from the West 1917 23

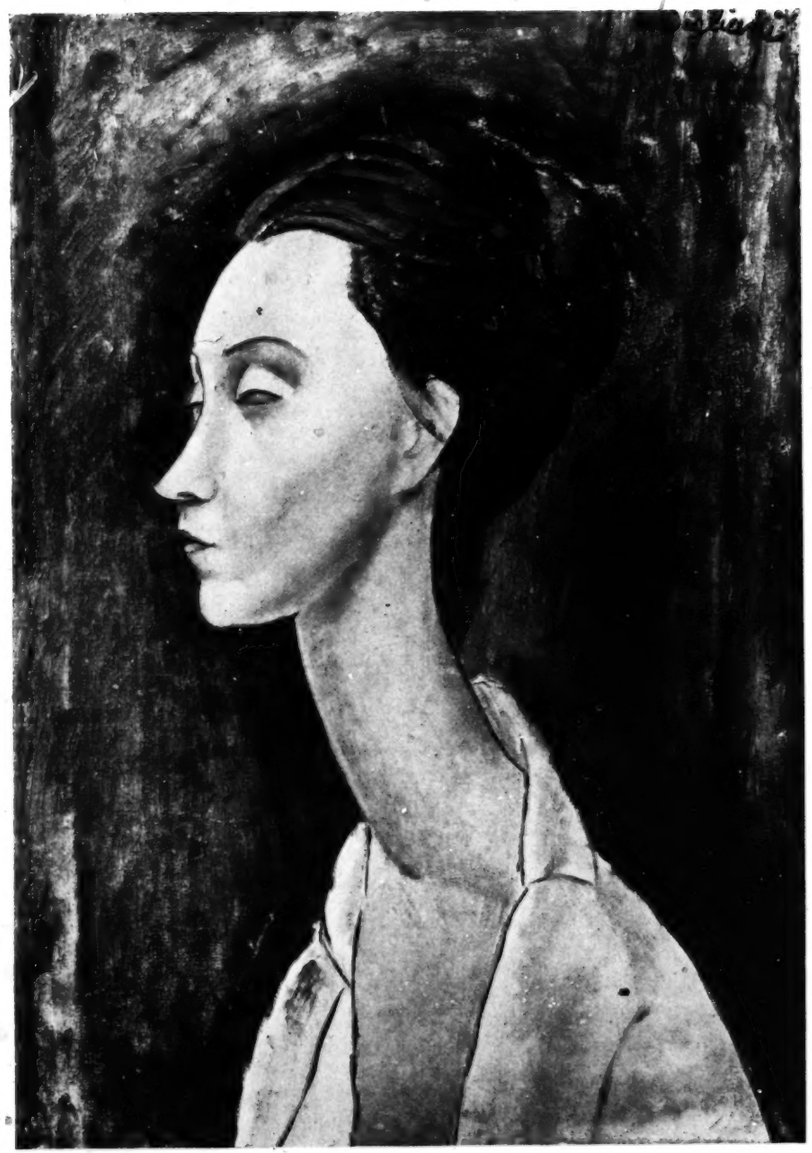
7b *Giorgio MORANDI* Still life with dummy 1918 72



8 and 9 *Amedeo MODIGLIANI* Recumbent nude 1917/1918



10 *Amedeo MODIGLIANI* Portrait of M.Baranowski 68



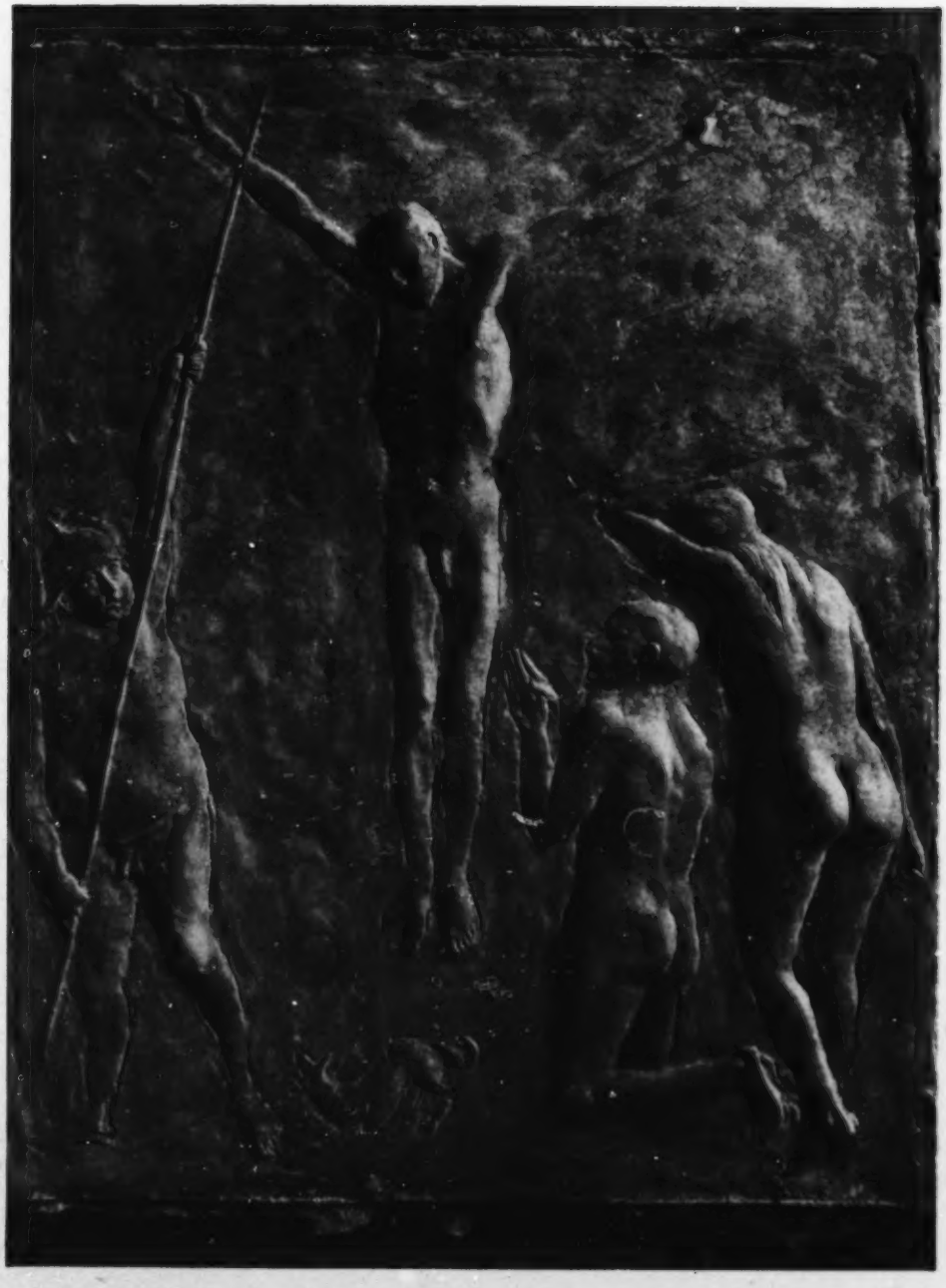
11 *Amedeo MODIGLIANI* Mme. Czechowska 1919 66

12 *Massimo CAMPIGLI* The happy island 1928

13 *Mario SIRONI* Open spaces 1941

14 *Mario SIRONI*. Urban landscape 1924

15 *Filippo DE PISIS* Paris street 1930



16 *Giacomo MANZU* Crucifixion 1938

CATALOGUE

All exhibits are from private collections in Italy except where the name of the owner is given, and all paintings are oil on canvas unless otherwise stated.

GIACOMO BALLA

Painter, born in Turin in 1874: lives in Rome. He studied Impressionist painting in Paris, and based his art on its teaching. He later adopted Divisionism. Boccioni and Severini were his pupils in Rome. In 1910 he signed the Futurist Manifesto and took part from 1912 onwards in Exhibitions given by that group, remaining faithful to the Futurist Movement for a long period.

1 INJECTIONS OF FUTURISM 33 × 46 ins. Signed with title. About 1912.

2 THE LAUGHING BRUSH 28 × 40 ins. Signed with title. About 1912.

3 SPEED OF A CAR PLUS LIGHT AND SOUND 34½ × 31½ ins. Signed and dated 1913

4 MUTILATED TREES 44 × 68 ins. Signed and dated 1913

UMBERTO BOCCIONI

Painter and sculptor, born in Reggio, Calabria, in 1882, died in 1916 near Verona as a result of a riding accident. After working in the studio of Giacomo Balla, he lived for some time in Paris and Russia. When he returned to Italy he met F. T. Marinetti and joined with Balla, Carrà, Russolo and Severini in signing the first Manifesto of the Futurist Painters (1910), followed two years later by the Technical Manifesto of Futurist Sculpture.

His theoretical and critical writings, collected in one volume, entitled "Pittura, scultura futuriste" *(Futurist Painting and Sculpture), are a brilliantly lucid and precise exposition of the aesthetics of Futurism. Boccioni, after his first period with the Divisionists, drew his inspiration from these same principles for his paintings and sculpture, which rank among the finest artistic expression of Italian Futurist art.*

5 THE FAREWELL 28 × 38 ins. Signed. About 1911
Lent by the Galleria Civica d'Arte Moderna, Milan

6 THOSE WHO GO 28 × 38 ins. Signed and dated 1911
Lent by the Galleria Civica d'Arte Moderna, Milan

7 THOSE WHO REMAIN 28 × 38 ins. Signed and dated 1911
Lent by the Galleria Civica d'Arte Moderna, Milan

8 THE DRINKER 34 × 34 ins. Signed 1912.

9 DYNAMISM OF A FOOTBALLER 78 × 80 ins. Signed on back of canvas. About 1912

10 ELASTICITY OF A HORSE 40 × 40 ins. Signed on back of canvas. About 1912

11 MATTER 90 × 60 ins. Signed on back of canvas. About 1912

12 HEAD OF A WOMAN 14 × 14 ins. About 1912

Lent by the Galleria Civica d'Arte Moderna, Milan

13 DYNAMIC COMPOSITION: HEAD OF A MAN 12 × 12 ins. About 1912

Lent by the Galleria Civica d'Arte Moderna, Milan

14 WOMAN AT A TABLE 34 × 34 ins. About 1913

Lent by the Galleria Civica d'Arte Moderna, Milan

15 SPIRAL CONSTRUCTION 37½ × 37½ ins. Signed. About 1913

Lent by the Galleria Civica d'Arte Moderna, Milan

MASSIMO CAMPIGLI

Painter, born in Florence in 1895; he spent many years abroad and is now living in Paris. On the one hand we can see in his work the influence of Cretan art, of the portraits of Fayum, and of Etruscan and Pompeian painting, reflected in his taste for decoration and archaic lore, and on the other hand the influence of Seurat, Picasso and other moderns. His frescoes, mosaics and exquisite lithographic work are also of great importance.

16 THE HAPPY ISLAND 40 × 31½ ins. Signed and dated 1928. (Plate 12)

17 THE COLLEGE 35½ × 44 ins. Signed and dated 1929/30.

18 WOMEN AT THE POTTERY MARKET 77 × 64 ins. Signed and dated 1929. *Lent by the artist*

19 THE ROUNDABOUT 44½ × 57 ins. Signed and dated 1950. *Lent by the artist*

20 THE CHOIR 24 × 34 ins. Signed and dated 1949. *Lent by the artist.*

CARLO CARRA

Painter, born at Quargnento near Alessandria in 1881; lives in Milan. Studied at the Accademia di Brera. His early works follow the naturalistic and divisionist trends of the late 19th century Lombard school. He was one of the founders in 1910 of the Futurist Movement, and remained one of its active members. He finally broke away from Futurism, attracted by the paintings of Giotto and the early Tuscan masters of the 15th century, and in 1917, when in Ferrara, he became, with Giorgio de Chirico, one of the founders of metaphysical painting. From 1921 onwards he reverted to a more realistic subject matter and style. The author of numerous theoretical writings, Carrà has an important place in Italian artistic life of the first half of the 20th century.

21 THE CARRIAGE 20½ × 26 ins. Signed and dated 1916

22 THE DRUNKEN GENTLEMAN 24 × 18 ins. Signed and dated 1916. (Plate 5)

23 THE KNIGHT FROM THE WEST 20½ × 26½ ins. Signed and dated 1917. (Plate 7a)

24 PENELOPE 37½ × 21½ ins. Signed and dated 1917

25 THE HERMAPHRODITE IDOL 26 × 17 ins. Signed and dated 1917

26 STILL LIFE WITH SET-SQUARE 18½ × 24½ ins. Signed and dated 1917

27 OVAL OF THE APPARITION 36 × 24 ins. Signed and dated 1918

28 THE GIRL FROM THE WEST 36 × 28 ins. Signed and dated 1919

29 THE ENGINEER'S MISTRESS 22 × 16 ins. Signed and dated 1921. (Frontispiece)

30 SEASCAPE AT MONEGLIA 15 × 17 ins. Signed and dated 1921

31 SUNSET ON THE LAKE 13 × 18½ ins. Signed and dated 1922

32 EXPECTATION 38 × 40 ins. Signed and dated 1926

33 MORNING BY THE SEA 21½ × 25½ ins. Signed and dated 1928

34 SWIMMERS 36 × 54 ins. Signed and dated 1929

FELICE CASORATI

Painter, born in Novara in 1886; lives in Turin. He took up painting about 1907 but did not participate in the Futurist Movement, being influenced by the Munich Secession led by Georg Hirth. As Professor at the Accademia Albertina of Turin, he influenced a large number of young Piedmontese painters. In 1937 he won the Carnegie Award at Pittsburg and in 1938 the Grand Prix in Paris.

35 NUDE 14½ × 19½ ins. Signed and dated 1919

36 NUDE WITH RED CURTAIN 36 × 20 ins. Signed and dated 1942

37 FEMALE FIGURE 28¼ × 22 ins. Signed. 1932

Lent by the Musée National d'Art Moderne, Paris

GIORGIO DE CHIRICO

Painter, born at Volo in Greece in 1888 of Italian parents. Now lives in Rome. In his youth he discovered the works of Max Klinger and Boecklin in Munich and they have remained a permanent influence on his work. With a group of his paintings executed in Paris between 1911 and 1915, evoking fantastic architectural visions of Greece and Italy, De Chirico originated metaphysical painting, which he later elaborated, while in Ferrara, with Carlo Carrà (1917). Romantic touches and a reversion to the neo-classical and naturalistic schools are to be found increasingly in his later productions. De Chirico, by virtue of the important stimulus he gave to Surrealism in its beginnings, is among the best known of contemporary Italian artists in the international field.

38 MORNING MEDITATION 20½ × 28 ins. Signed and dated 1912. (Plate 6b)

39 THE PHILOSOPHER AND THE POET 32½ × 26½ ins. Signed and dated 1914

40 PIAZZA D'ITALIA 28 × 52¾ ins. Signed. About 1915

41 PIAZZA D'ITALIA 11 × 16½ ins. Signed and dated 1915. (Plate 6a)

42 PIAZZA D'ITALIA 11 × 16½ ins. Signed and dated 1915

43 TURIN MELANCHOLY 22 × 13 ins. Signed and dated 1915

44 THE GREAT METAPHYSICIAN 44 × 32 ins. Signed and dated 1916

45 HECTOR AND ANDROMACHE 36 × 24 ins. Signed and dated 1917

46 THE TROUBADOUR 35½ × 20½ ins. Signed and dated 1917. (Plate 4)

47 THE DISQUIETING MUSES 39 × 26½ ins. Signed. 1916

48 EVANGELICAL STILL LIFE 36 × 24 ins. Signed and dated 1917

49 METAPHYSICAL INTERIOR 22 × 14 ins. Signed. 1917

50 METAPHYSICAL INTERIOR WITH A SMALL WORKSHOP 18½ × 14½ ins. Signed. 1917

51 MASKS 21½ × 14 ins. Signed. 1917

52 METAPHYSICAL INTERIOR WITH A WATERFALL 25 × 20 ins. Signed and dated 1918

FILIPPO DE PISIS

Painter, born in Ferrara in 1896. It was not until 1920 that, after studying literature and science in his youth, he dedicated himself entirely to painting. It was only after long and repeated visits to Paris, and after what he considered essential to his development, the study of certain Masters of the 18th century Venetian school, notably Guardi, and of the French Impressionists, that he decided to become an artist.

53 INTERIOR WITH EYES Oil on board 22 × 28 ins. Signed and dated 1926

54 PARIS STREET 26 × 20 ins. Signed and dated 1930. (Plate 15)

55 THE CHAIR 30 × 20 ins. Signed and dated 1934

56 FLOWERS 32 × 24 ins. Signed and dated 1941

ACHILLE FUNI

Painter, born in Ferrara in 1890. He studied at the Municipal Art School in Ferrara and at the Accademia di Brera in Milan. After belonging for some time to the Futurist Movement, he was among those who founded the so-called "Novecento" (Milan 1922). Later he moved towards neo-classicism.

57 SELF PORTRAIT Tempera on canvas 44 × 25½ ins. Signed and dated 1913

58 STILL LIFE Oil painting on panel board 28 × 40 ins. Signed and dated 1926

AMEDEO MODIGLIANI

Painter, born in Leghorn in 1886; died in Paris in 1920. After having studied in his native town and at the Florence and Venice Academies, he went for a time to Paris, which remained his spiritual home. He was particularly influenced by Cézanne and negro sculpture. An artist of exceptional clarity, Modigliani developed outside the Italian "avant-garde" movements, and is generally considered a member of the so-called Paris school, yet he remained fundamentally Italian in character. His lyric sense of colour and arabesque line are derived from the Sienese school and Botticelli.

59 PORTRAIT OF FRANK HAVILAND Oil painting on board 29 × 24 ins. About 1914

60 "L'ENFANT GRAS" 18½ × 15 ins. Signed. 1915.

61 CARYATID Oil painting on paper 23 × 20 ins. Signed. About 1915
Lent by the Musée National d'Art Moderne, Paris

62 PORTRAIT OF PAUL GUILLAUME 32 × 21½ ins. Signed and dated 1916

63 RECUMBENT NUDE 24 × 37 ins. Signed. 1917/1918. (Plate 8/9)

64 YOUNG WOMAN 18 × 15 ins. Signed. 1918 *Lent by a private collector, Paris*

65 "LA BELLE EPICIERE" 40 × 26 ins. Signed. 1918 *Lent by a private collector, Paris*

66 PORTRAIT OF MME. CZECHOWSKA 19 × 13½ ins. Signed. 1919 (Plate 11)

67 PORTRAIT OF A YOUNG GIRL 25 × 20 ins. Signed. 1917

68 PORTRAIT OF M. BARANOWSKI 44 × 22 ins. Signed. 1918. (Plate 10) *Lent by Robert Sainsbury, Esq.*

GIORGIO MORANDI

Painter, born in Bologna in 1890; lives in his home town. He has held aloof from the polemics of the "avant-garde" and followed in the footsteps of Cézanne. Between 1918 and 1920, like Carrà, he linked up with the metaphysical school. In his work he voluntarily limits his choice of theme and his painting is exemplary in its coherence of execution. Such is his poetic feeling that the apparent monotony of his simple subjects, still lifes and landscapes, is forgotten.

69 GREY LANDSCAPE 15 × 21 ins. 1911

70 FLOWERS 27 × 22 ins. Signed. 1913

71 STILL LIFE WITH BOTTLE 26½ × 22 ins. 1916

72 STILL LIFE WITH DUMMY 19½ × 23½ ins. Signed. 1918 (Plate 7b)

73 FLOWERS Tempera on board 25 × 19¼ ins. 1918

74 FLOWERS 32¼ × 26 ins. Signed and dated 1918

75 STILL LIFE 20 × 22 ins. Signed and dated 1919

76 WILD FLOWERS 18½ × 15¾ ins. Signed and dated 1924

77 STILL LIFE WITH COPPER POT 19¾ × 24½ ins. Signed. 1924

78 STILL LIFE 17½ × 24½ ins. Signed and dated 1930

79 STILL LIFE WITH YELLOW BOTTLE 17 × 17 ins. Signed. 1931

80 STILL LIFE 20 × 25 ins. Signed and dated 1931

81 STILL LIFE WITH DECANTER 19½ × 25½ ins. 1937

82 STILL LIFE 16 × 19 ins. 1941

83 LANDSCAPE 20½ × 16½ ins. Signed and dated 1941

83A STILL LIFE WITH A KNIFE 13½ × 16 ins. Signed and dated 1920

OTTONE ROSAI

Painter and writer, born in Florence in 1895. He studied for some time at the School of Decorative Art and the Accademia di Belle Arti in Florence and joined the Futurist Movement. About 1919 he reverted to naturalistic and popular themes, though executed with a sense of form which goes back in origin to the teaching of Cézanne and Carrà.

84 DYNAMISM IN A BAR Oil painting on board 21 × 19¾ ins. Signed. 1912

85 COMPOSITION 18 × 13½ ins. Dated 1912

86 FRUIT 15 × 11 ins. Signed and dated 1916

87 VIA TOSCANELLA 20 × 14 ins. Signed and dated 1922

88 THE TRIO 19½ × 25½ ins. Signed. 1938

89 THE PEANUT VENDOR 20 × 16 ins. Signed and dated 1939

LUIGI RUSSOLO

Painter, born at Portogruaro in 1885, died at Cerro (Lake Como) in 1941. He was among the first signatories of the Manifesto of Futurist Painting and gave active support to the movement. Although essentially a painter he was specially interested in the musical aspects of Futurist aesthetics (Futurist Manifesto on the Art of Noise 1913).

90 COMPOSITION 41 × 55 ins. Signed and dated 1911 *Lent by the Musée National d'Art Moderne, Paris*

91 HOUSES AND LIGHT 40 × 40 ins. Signed and dated 1912 *Lent by the Kunstmuseum, Basel*

GINO SEVERINI

Painter, born at Cortona in 1883; lives in Paris. Like Boccioni he was a pupil of Giacomo Balla in Rome and at first embraced the principles of Divisionism. From 1910 he was one of the principle sponsors of the Futurist Movement, later linking up with the Cubists. In 1922 he began an important series of large scale mural decorations in fresco and mosaic, religious and secular in character, executed in Switzerland and Italy. Beside numerous theoretical and critical works he also wrote an autobiography.

92 PORTRAIT OF SIGNORA S. 38 × 26 ins. Signed. 1912 (Plate 2) *Lent by the artist*

93 THE DANCE OF THE BEAR AT THE MOULIN ROUGE 40 × 29 ins. Signed and dated 1913 *Lent by the artist*

94 BALLERINA PLUS SEA EQUALS BUNCH OF FLOWERS 37 × 24 ins. Signed. 1913 *Lent by the artist*

95 THE BUS 23 × 29 ins. Signed. 1913. *Lent by M. Pierre Courthion, Paris*

96 WAR 37 × 29 ins. Signed and dated 1914

97 ITALIAN LANCERS AT THE GALLOP 19 × 24½ ins. Signed and dated 1915 on back of canvas *Lent by Mme. Adrienne Monnier, Paris*

GINO BONICHI di SCIPIONE

Painter, born Macerata 1904, died of tuberculosis in 1933. With Mario Mafai he founded the "Roman School" about 1928, in revolt against the formalism of the "Novecento", proposing a neo-romantic art based on direct experience and emotion in place of the older generation's neo-classicism and "primitivism".

97A PORTRAIT OF M. PARENTI Oil painting on panel 15¾ × 13¼ ins.

97B SKETCH FOR 'THE CARDINAL' Oil painting on panel 20 × 17½ ins.

MARIO SIRONI

Painter, born at Sassari in 1885; lives in Milan. He began his career in Rome but later moved to Milan, where he took part in the Futurist Movement, and joined the "Novecento" (1922). His robust dramatic temperament and natural tendency towards the monumental find expression in his huge frescoes and mosaics. The expressionistic tendencies which characterise his urban landscapes later turned to more simple and abstract forms of great decorative vigour.

98 THE DANCER 31 × 22 ins. Signed. 1915

99 THE CYCLIST Oil painting on board 30½ × 25½ ins. Signed and dated 1916

100 URBAN LANDSCAPE 35½ × 25½ ins. Signed. 1924 (Plate 14)

101 THE DRINKER 24 × 20 ins. 1927

102 THE TREE 21½ × 25½ ins. 1928

103 THE GASOMETER Oil painting on board 15 × 20 ins. 1943

104 OPEN SPACES Tempera on canvas 32 × 24½ ins. Signed. 1941 (Plate 13)

105 ECLIPSES Oil painting on board 23 × 18 ins. Signed. 1943

ARDENGO SOFFICI

Painter and writer, born at Rignano on the Arno in 1879; lives at Poggio a Cajano in Tuscany. After studying in Florence, he came in contact from 1903 onwards with the Fauves and the Cubists and revealed to the Italian public, in a series of articles in "La voce" and "Lacerba", the merits of modern, and specially French, art. Towards 1913 he joined the Futurists, later breaking away when his art took a milder realistic tone reminiscent of the pictorial traditions of 19th century Tuscany.

106 LANDSCAPE 24 × 20 ins. Signed and dated 1907

107 COMPOSITION 19¾ × 17¾ ins. 1912

108 SLOW GOODS 25½ × 19 ins. 1913 (Plate 3)

109 PRINTING WORKS 21 × 25½ ins. Signed and dated 1914

ARTURO TOSI

Painter, born at Busto Arsizio in 1871; lives in Milan. His work, though steeped in the 19th century Lombard realistic tradition, has drawn largely from post-impressionism.

110 LANDSCAPE 20 × 24 ins. Signed and dated 1937

111 MOUNTAINS 40 × 47½ ins. Signed. 1927

112 STILL LIFE 15½ × 20 ins. Signed. 1943

MARIO TOZZI

Painter, born at Fossombrone (Urbino) in 1895. He was a pupil at the Accademia di Belle Arti in Bologna; from 1920 onwards he has spent long periods in Paris. His work shows a fusion of Cubist elements and metaphysical painting.

113 THE CIRCUS 45½ × 57 ins. Signed. 1933 *Lent by the artist*

SCULPTURE

UMBERTO BOCCIONI

114 HEAD OF A MOTHER Bronze 24 ins. high. 1912

115 DEVELOPMENT OF A BOTTLE IN SPACE Bronze 15 ins. high. 1912.
Lent by the Galleria Civica d'Arte Moderna, Milan

116 SINGLE FORM OF CONTINUITY IN SPACE Bronze 45 ins. high. 1913. (Plate 1)
Lent by the Galleria Civica d'Arte Moderna, Milan

GIACOMO MANZU

Sculptor, born in Bergamo in 1908; lives in Milan. Attended for some time the Accademia di Belle Arti in Verona; but what was of the greatest importance to his artistic formation, was his discovery of the Italian Masters of the 15th century, particularly Donatello, and the sculptural impressionism of Medardo Rosso. Under the early influence of Rosso, Manzu developed a greater structural complexity, which remained based on the effects of light and shade.

117 CRUCIFIXION Bas relief in bronze. 18 × 15 ins. 1938 (Plate 16)

118 DESCENT FROM THE CROSS Bas relief in bronze. 21 × 16 ins. 1941.

119 CRUCIFIXION Bas relief in bronze. 16½ × 11½ ins. 1942

120 DESCENT FROM THE CROSS Bas relief in bronze. 22 × 17 ins. 1942

121 FEMALE BUST Bronze. 25 ins. high. 1948

122 CARDINAL Bronze. 25½ ins. high. 1949

123 CHILD ON A CHAIR Bronze. 53 ins. high. 1949

ARTURO MARTINI

Sculptor, born in Treviso in 1889, died in Milan in 1947. Studied in Venice, then in Munich with Hildebrand. About 1920 he joined the group of the "valori plastici." His later activities are very varied, but his style and a fanciful narrative taste greatly influenced young Italian sculptors.

124 BUST OF A BOY Bronze. 17 ins. high. 1928

125 MATERNITY Wood. 80 ins. high. 1929/1930. *Lent by the Galleria d'Arte Moderna, Turin*

126 GIRL SWIMMING UNDER WATER Marble. 32 ins. high

Second Impression
Printed in England by Lund Humphries